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and, for letters passing between parents and children, preposterous phraseology. Pedagogically, the principle of repetition has been well kept in mind, the pupil being given little excuse for forgetting the new phrases that he has encountered in preceding exercises.

The illustrations consist of an excellent half-tone (View of Bremen) and five woodcuts of greatly varying merit. The poorest is doubtless that of the Roland; one might almost take it for a caricature.

With an occasional exception (Amerika, Luther, Musik, Musiker), no attempt has been made in the Vocabularies to mark accent and quantity, or otherwise to indicate pronunciation. In numerous cases this oversight is really serious, witness such words as *Fabrik, Konzert, Lineal, Optiker, Paladin, Pension, Restaurant*.

A few observations on matters of detail may prove of some value. Page 21, line 3: The singular *mark* does not seem good usage.—Page 24, question 5: The shift to the perfect tense can hardly be justified.—Page 29, line 9: *Nicht so* seems an Anglicism; *wie so?* is at any rate more idiomatic.—Page 31, line 12: *Zahlen* is lacking in the Vocabulary.—Page 37, line 7: *gelassen* is lacking in the Vocabulary.—Page 52. The citations from Lessing and Luther seem out of place. That from Lessing even shows an archaic form *albern* = *albernen*.—Page 65, line 7: There should be no comma after *sein*.—Page 67, line 6: Drop *überhaupt*. Its function is anything but clear in the connection.—Page 70, line 3: Read *verloren*. Note 3 at the bottom is not correlated with the entry in the list of strong verbs on page 89.—Page 76, line 9: Insert a comma before *wie*.—Page 119: Add *tempt* (page 35) to the definitions of *versuchen*.—Page 131: Under *mistress* add *Frau* (page 17).—Page 138: Add *waiter* (page 52, A. 1).

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A *SPANISH READER*. By H. C. L. BALSHAW, Late Head Master of the *Escuela Práctica de Guatemala*. E. P. Dutton & Co. 1920, VIII+128 pages.

The author has made one hundred and twenty-eight excerpts from Spanish authors, assigning to each a page. The atmosphere is often, though not always, that of Spain or of Spanish America. Specimen titles are: Napoleon and the Papal Power; James Watt and the Steam Kettle; Return of Ferdinand VII to Madrid; Effects of National Characteristics on Literary Style. Five excerpts, occupying as many pages, are devoted to the "Indians of Darién," three to "Don Guzmán the Good," two to "Padilla and the Commune," and two to an account of Professor Onarro. Otherwise the subject changes with every page. The material is characterized by great variety of style and subject matter and is

graded in difficulty. It is all Spanish Spanish, not manufactured Spanish. Though the selections are frequently interesting, their brevity, at times, results in obscurity, which is not dispelled in the notes. A number of them would not interest the average high school student or college Freshman.

The preface states the purpose of the author, as follows: "first, that he (the student) should be enabled to enlarge his vocabulary by constant additions of essential words; secondly, that he should be able to form a clear idea of the principles of Spanish Prose construction." The text contains a large and valuable reading vocabulary. The words are as a rule carefully defined and considerable attention is given to idioms in the vocabulary and in the notes at the bottom of each page. The author should, however, have explained the following expressions: *daban tierra a los muertos* (48); *no habrían errado el golpe* (64). *No les cupo la suerte del Fénix* (65); *si le da una enfermedad* (68); *a duras penas* (81); *dando vista a Villalar* (94); *a eso de las doce* (107); *no puede menos de conducirse* (115); *dí en el corredor con D. Nemesio* (118); *no cabía duda* (120). The vocabulary contains forms of irregular verbs in addition to the infinitive. Although no effort is made to build up a vocabulary of the usual direct method type and none to present a special commercial terminology, the book contains a considerable stock of words and idioms useful for daily conversation.

The author omits from his vocabulary the transitive signification of *muerto* (26); *unos cuantos* (39); *ole* (50); *mitin* (59); *ya que* (68); *posaderas* (96); the interjection *he* (106); *so* (110); *oriunde* (112); *mampostería* (119). The word *falda*, which occurs in the phrase *a la falda del monte* (114), is defined as "brow or brim." Now the word "brow" when referring to a hill or mountain means the upper portion, while *falda* refers in the lower portion. But Balshaw is by no means alone in his rendering. Velázquez gives as one of the meanings of *falda* "brow of a hill, that part of an eminence that slopes into a plain." Cuyás gives as one of the definitions, "brow of a hill or slope." In connection with the sentence "¡Pues no está la noche cruel que digamos!" (118), there should be a note on the use of *cruel* denoting inclemency of weather, here excessive cold. The verb *campeaba* in the sentence "Enfrente campeaba la ermita de los Italianos" (119) requires a note, as it means "stood out prominently," a meaning the student will not readily derive from the "to be in the field, be eminent" of the vocabulary.

As from the start constructions are found which the student does not encounter until he has studied grammar for some time, the book should not be begun too early. In the first five pages appear infinitives with enclitic pronoun objects, infinitives used

as the objects of prepositions, the subjunctive mood, the passive voice, a number of irregular forms and reflexive verbs with passive force.

There is no table of contents; there are no illustrations; names of authors are usually not given; titles of all selections are in English; the lines of the text and the notes at the bottom of the page are not numbered; there are neither *cuestionarios* nor exercises.

In a text for beginners accentuation and capitalization should be normalized. This has frequently not been done. It would have been better to omit the accent from *a*, *e*, and *o*. Sometimes archaic rules of accentuation are followed, as, for example: *jóven* (22), *léjos* (27), *vecínos* (64). Proper names are frequently printed without the accent, as we note in *Cristobal* (54), *Hernan* (69), *Ciceron* (81), and many more. The recommendation of the Grammar of the Academy that the accent be marked in proper names also may be followed with advantage. The accent is omitted in *destruída* (3), *dandose el parabién* (4, footnote), *Paris* (7), *en un caso como este* (26), *salon* (26), *terrorífica* (39), *príncipe* (42, 97) and in many other words. On the other hand, the accent should have been omitted from *aquél toque* (6), *bienéstar* (39), *Vírgen* (56), *llegámos* (64), *hallába* (74), *produjó* (91), *Francia* (92).

The word *España* begins twice with a small letter (pp. 91, 99). It would have been more in line with current practise to begin the names of months, directions and nationals of a country uniformly with small letters. We find *Mayo* (13), *Noviembre* (75), *Agosto* (106), *Abril* (108), *desde el Sur* (13), *vientos del Oeste* (14), *Al Norte y al Sur* (99), but also *oriente* (23), *occidente* (23), *norte* (49), *sur* (49). We note *Españoles* (28), but also *portugueses* (62), *los franceses* (100), *el inglés Parry* (106).

Archaic spellings appear in *magestad* (62), *ageno* (86), *sugeto* (86), misprints in *neuve* (11) for *nueve*, *arbríase* (38) for *abríase*, *intentadan* (39) for *intentaban*, *naurales* (49) for *naturales*, *nueve* (65) for *nuevo*, *cuadillo* (87) for *caudillo*, *ejecutada* (95) for *ejecutado* in the sentence *y así fué ejecutada* (i. e. Juan Bravo), *ha podida* (106) for *ha podido*, *el en Norte* (106), *esto caso* (109), *salubable* (112), *acerca se* (112) for *acerca de*, *racaer for recaer* (120), *de tarte en tarde* (125, footnote); an irregular form, to be avoided, in *viego* (125).

With the exception of frequent classification of subjunctive usage, there is little syntactic comment. Sometimes the explanation of the subjunctive is condensed to the point of inaccuracy; again, we note terminology with which our students are ordinarily not familiar. The phrase "subjunctive in hypothetical clauses" (pp. 5, 8, 16) really explains nothing, for there are, as we all know, hypothetical clauses in plenty that do not have the subjunctive.

In the sentences "encomendándose al cielo, ofrecieron si conseguían la victoria dar al pueblo que *edificasen* en aquel país el nombre de Santa María de la Antigua" (5), and "convinieron en acostarse y dormir a condición de que se comería el almuerzo el que mejor *soñara*" (8), some grammarians would designate the mood as a hypothetical subjunctive. But it is less confusing and in every way simpler to say that we have the subjunctive because the relative pronoun introducing the clause refers to an indefinite antecedent. Balshaw includes in his "subjunctive in hypothetical clauses" the subjunctive in clauses stating an unreal condition, for example: "Pío VII se pone de pie al oír aquel grito, y nos detiene, cual si su majestuosa actitud nos *hubiese* aniquilado" (16).

Still other instances of subjunctive usage, variously explained by the author, can be classified more simply as the subjunctive in clauses introduced by a relative pronoun referring to an indefinite antecedent. In "Un candidato . . . dijo a sus constituyentes, que si querían nombrarle diputado, les haría gozar en todas estaciones del tiempo que *quisiesen*" (24), the mood is explained as "depending on the conditional clause *les haría gozar . . . del tiempo*." In "Mandósele sin embargo estar a las órdenes de Pedrarias, y a éste se le encargaba que atendiese y favoreciese las pretensiones y empresas del Adelantado, de modo que en el favor que le *hiciese* conociera lo mucho que el Rey apreciaba su persona" (23), the author calls *hiciese* a "subjunctive of indefinite futurity." This phrase will certainly recall to the student the construction after temporal conjunctions when introducing clauses referring to indefinite future time. In "El que no *asista* será porque haya muerto," (107) we are told that we have "what is virtually the protasis of a conditional sentence." On page 80 we encounter a "subjunctive in an exclusive clause" "insensible a todo lo que no *fuesen* sensaciones animales." The subjunctive in "el mar tempestuoso . . . amenezaba con naufragio y muerte a los atrevidos que se *aventurasen* a navegarle" (58) is called a "subjunctive of indefinite possibility."

The author offers us, in "su mujer aguardó a que despachase a los mozos de labor para preguntarle qué tenía" (20) a "subjunctive of contingency." But why not simply a subjunctive expressing uncertainty in a clause introduced by a temporal conjunction (*a que* being here equivalent to *hasta que*), the imperfect being employed by reason of sequence of tense?

For use in translation and re-translation, as recommended by the author, with the purpose of familiarizing the student with a wide range of prose expression, the book will prove useful. On the other hand, by the very nature of the material and its organization, it will not contribute particularly to the development of the student's power to read Spanish literature rapidly and readily.

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